THIS WEEK'S ATTRACTIONS.

Salt Lake Theater-Field's Minstrels Friday and Saturday nights and Saturday afternon. Grand Theater-Elleford Stock company in "The Ensign" first half of the week, and in "A Bachelor's Honey-moon" last half

To the list of great attractions to appear here during the closing weeks of the season has been added that of Mrs. Leslie Carter. Managers Jones & Hammer last week completed the arrangements for the appearance of this great actress in 'Madame Du Barry' at the Grand theater early in June for three nights and a matinee. This booking and the engagement of James K. Hackett give amusement lovers two good things to look forward to at the

At the Salt Lake Theater the list of artists to come during the month beginning May 5th is one of the most tempting ever offered in Sait Lake for so short a time. Anna Held opens on the date named, Mansfield comes on May 14th, Maude Adams will be here on May 23rd, 24th and 25th, in "The Pretty Sister of Jose" and "The Little Min-ister," and Sothern's dates are Jung 2nd, 3rd and 4th. Maude Adams will not give a matinee performance, and many will therefore be disappointed.

Provo and Brigham City.

Al G. Field's Minstrels will be at the Salt Lake Theater Friday evening and Saturday afternon and evening. The company this year is said to be bigger and more varied than ever. The Leigh Brothers, the Mignanis and the Parrentos giving three high-priced vaude-ville acts, are features of the Al G. Field Greater Minstrels. They are absolutely unapproachable, says the press agent, in the refinement and completeness of their performances, and, he adds, "the name of Al G. Field is the synonym for honesty of purpose and faithfulness to every agreement. He has kept his word with the amusement lovers of this country, and each year adds to the circle of his friends."

The Elleford Stock company will present at the Grand theater for the first half of the week William Haworth's acress naval drama, "The Ensign." It will be produced with special scenery and me-who ha hanical effects, introducing novel ideas, Though containing many thrilling epi-Though containing many trilling epigodes and strong dramatic situations,
there is good, wholesome comedy runting through the play. "The Ensign"
talls for the full cast of the company.
The Ensign'
divine gift, women who, had they disregarded this gift, would have committed
The various roles have been carefully a crime. Such women have bought the assigned, so that each character as-sumed will be portrayed to the best ad-

The latter half of the week will be devoted to comedy, when the big East-ern successs, "A Bachelor's Honeymoon," will be presented,

Rose Coghlan is soon to appear at the Sair Lake Theater in the society drama, The Greatest Thing in the World."

'Our New Minister" will be presented at the Salt Lake Theater on May 3rd

Return of Clara Morris. The revival in New York last Monthe production have only words of com-mendation for the performance and all profession. concerned therein. It was a time of "blg" receptions for every one of the players, for the cast included Grace George and Margaret Illington as Louise and Henriette, Annie Irish as the Countess, Elika Broctor Otts as Prochard, Clara Morris as Sister Genevieve, Kyrle Bellow as Maurice, E. M. Holland as Picard, Charles Warner about the same as if she had a ciercal M. Holland as Picard, Charles Warner and Commercial position. If I understand M. Holland as Picard, Charles Warner as Jacques, James O'Neill as Pierre, and Jameson Lee Finney as De Presles. Especially hearty was the welcome accorded Clara Morris. One of the New York reviewers writes: "The appearance of Clara Morris was the signal for n renewal of the enthusiasm. Then oc-curred a scene such as is seldom witnessed in any theater. In vain the actress raised her hand to still the tu-mult; in vain she clasped both her hands together as an indication of re-ciprocal feeling. It was only when her lips quivered, her eyes filled with tears, and her body trembled, that the people in front seemed instinctively to realize that even enthusiasm may be carried too far. After last night let no man say that New Yorkers are lacking loyalty, are incapable of sentiment. Why, even sentimentality can run riot on occasion. When the cripple, Pierre, covered the shoulders of the shivering lise with his tattered jacket, even boxes responded to the pathos-let

no man say bathos-of the situation. Chicago Tribune Loie Fuller's Latest Dance.

From Paris comes a description of Loie Fuller's latest sensation, called the "Radium Dances." The name is not, as might be imagined, a fanciful one. No actual sait of radium is manipulated in the production of her new effects, but the production of her she uses substances very nearly akin to radium. These are certain fluores-cent salts, extracted from the residue of pitchblende, whence the Curies ob-

The spectacle itself is weird and fantastic in the extreme. The guests asked by Loie Fuller to witness the performance, which has not yet been given in public, are marshaled at one end of a gallery, with all lights put out. Through

only distinguished by the hundreds of tiny glow worms which it seems to carry on its flowing raiment. The tissue of twinkling stars floats about, cir-cles, sweeps along the floor, is wafted up until it is shaped into a sort of great luminous vase. The dancer's face is never seen; her form is vaguely divined when outlined by the glowing lights. The apparition vanishes, to be fol-lowed by another more weird still. Above an invisible head shines a bluish halo, which is merely one great patch of the same ghostly light. The apparition slowly moves to a solemn rhythm, seems to invoke heaven, the halo being thrown backward when the head is, as you conclude, uplifted, and, finally, the robe of light sinks onto the floor, when you infer that the figure

The second ghost vanishing a third appears, a glowing moth, with shining antennae a foot long, eyes which are globes of light and wings six feet high. gilttering with luminous scrolls in all colors. The moth flutters round and round the studio, then out of sight, but reappears instantly, accompanied by a smaller, glowing, white butterfly, which beats its wings over the luminous insect's head. Having an opportunity of examining the dancer's dresses, the spectators find that they are made of a peculiar kind of silk, completely im-pregnated with certain fluorescent salts. In darkness only the portions of material thus rendered luminous are

ADVICE OF ACTRESSES TO STAGE-STRUCK GIRLS

HE question that actresses are asking more frequently than any other is: "Should a woman adopt the stage as a profession?" Opinions differ widely on the subject, and there could scarcely be more divergence than that expressed by five leading actresses when the question was put to them last week in New During the past week Isabel Irving York. Two of the younger American played at Logan, Park City, Ogden, women stars of the stage, both dewomen stars of the stage, both descendants of theatrical families, are quoted, and the optimism of their views cannot be entirely explained by the fact that they have made great successes early in life. The two English actresses quoted have been successful in this country as well as their own. If their views seem less hopeful, the fact, perhaps, only illustrates that in this, as in all other questions, it is all

in the point of view. "'Don't" That's my advice to your stage-struck girl," said Jessie Mill-ward. "The stage is overloaded today ward. by second and third-rate material, but good, efficient women in both clerical and domestic positions are in demand. And I assure you it is far more honor-able to be a first-class bookkeeper or stenographer than to be a second-rate

"Of course, there have been women who have made splendid successes, women like Mme. Bernhardt, Miss Terry and Mme. Rejane; but these are right to their positions by years of the hardest sort of work in training schools of practical experience. Acting is like any other art; like sculpture, like painting, like music even-you must learn the technique.

"The ordinary young woman has an altogether perverted idea of the stage. There is a glitter and glamor to It which quite bewilder them. They do not realize the years of work which

ent to make success.
"Most of the craze for the stage is due to misapprehension and a false idea on the part of the public. It is the posi-tion of 'star' which blinds and befuddles the aspirant. To me the position of the star, if won honestly, is the highest honor that the dramatic profession can day night of "The Two Orphans" with give. But when it comes through any an all star cast seems to have caught the public fancy, and the reviewers of cause save merit then an injustice has been done both to the public and to the "The case of the girl who is forced to

earn her own living is different, of course, but the rules hold pretty much conditions rightly, it is considerably more difficult to obtain a theatrical en-gagement than an ordinary position. And the probability of continuous work is infinitely less. On the other hand, is infinitely less, the stage offers the constant chance for

advancement.
"As for the work itself, she will probably work harder and put up with more hardships.
"There has been a great deal of non-

sense written regarding the moral side of the question. The young girl, if she is the right sort, can go on the stage with safety. I would be in far greater fear of her losing her ideals than of any moral breakdown. I see no reason why girl should not try to earn her livelihood on the stage as well as in any other position where she is thrown in contact with men and the conditions of the world. So the question resolves itself, in my mind, just to this: Let no young girl be deceived by the glitter and glamor of the stage. Let her know the real conditions, the years of hard work and pain and struggle that she must endure. Let her realize that she must begin at the very lowest rung of the ladder and win, not buy, nor ca-jole, nor gain by trick, her way up-

"I do not believe that any one will succeed in the dramatic profession." said Eleanor Robson, "who does not take it up with as serious intentions as he or she would the profession of law or medicine or teaching, or any other busi-ness in which people carn a llying. Of course, acting is different from other professions, because the really great gallery, with all lights put out. Through a sit in the curtains opposite a green glow is seen. Suddenly an appariation comes into view. It is a vague form, have the divine afflatus. Given the in-

Public Eye spiration, however, then comes the work, and it must be good, hard work.

The Actors

"It seems to me that an actress who wishes to succeed, to do something, ought to start off with a respect, a veneration almost, for her profession. For acting is a great profession. In some of the European countries, where the theaters are endowed, they are looked upon really as educational in-stitutions, and that is what they ought to be in this country, and will be, too, some day, I have no doubt. The better class are that today. Where, for in-stance, can you find better schools of deportment than in the theaters where really high class dramas are presented?
In the way they ought to be presented? There is no more thorough way teaching than by example, and it is only on the stage that very many people in this country have the opportunity of seeing actually performed the propertiquette of the drawing room. And after all, it is what one learns uncon-

sciously that is best remembered, it al-ways seems to me. "Morals also are taught on the stage. Even the melodrama, in which virtue is always triumphant and the villain, no matter how polished he may be never fails to be thwarted, teaches a whole-some moral lesson, and in the better class of plays the same lesson is taught, only less crudely, and, perhaps, in a more palatable form, to audiences of more cultivated tastes. But the young woman who becomes an actress must not imagine that she is to have an easy time of it. She would not have an easy time of it if she became a doctor or a awyer or a teacher, and she must exect nothing better on the stage.
"There are lots of hardships she must

undergo, and she must get what com-fort she can out of the thought that there would have been hardships equally great, if different in kind, in any other profession she might have

When the question was put to Edith Wynne Matthison, the leading actress in Ben Greet's company, she wrote: "My opinion on 'The Stage as a Ca-'Oh, time' thou must untangle this,

It is too hard a knot for me to untle."" "I can see no more temptations for a roung girl who is on the stage than one who is living in society," said Mrs. Dellenbaugh, a leading actress in "The Secret of Polichinelle." "That is, where she goes about a great deal. Perhaps my experience does not include the phases of stage life to which so many people attribute the undoubted preju-lice from the moral standpoint which

exists against a young girl's adopting a stage career. Never have I seen the slightest word or suggestion which

could not have been repeated in any drawing room in New York. 'In fact, instead of the stage offering greater temptations to a young girl than does a life in society, I think it offers less. She has no time for the frivolities of life, the suppers, automo-bile rides and other forms of entertainment or dissipation which to the girl in society are her most important consid-

erations. "The society girl receives quite as much admiration and attention in the course of a winter's round of festivities as does the actress who is playing even the part which audiences like and sympathize with heartily. The society girl knows that her admiration is all offered the admiration and applause which she she represents in the minds of the audiand to the lines which the auhor of the play has given her to speak.

There is an unutterable loneliness which, although I have never person-ally experienced it. I feel cannot but be present when a young girl is trav-eling on the road. It is this feeling far more than any desire to be deprayed which leads so many girls to do things they ought not. But even in this in-stance I do not think the lot of a young actress is harder or more lonely than that of a young girl who goes to a country school to teach, one who goes to college in a far-away city, or does any one of a dozen other things which young girls today are doing without exciting the slightest comment or criti-

"Do I recommend it?" said Ethel Barrymore. "Unhesitatingly. If a woman is bent upon a career, or circumstances force her to determine upon making a career for herself, I don't think she can do better than take to the stage. I don't know of any profession which offers her such rewards as those which the stage holds out.

"So far as the stage offering a wom-an more temptations than she will find elsewhere when she has to carn her own living-I don't believe a word of it. If a girl wants to make a success upon the stage she has got to work hard, and the work will take up so much of her time that she will have little opportunity for late suppers and all that sort of thing. That very monopolization of one's time is perhaps the greatest drawback to the stage as a profession. What with actual performances, rehearsals, traveling, etc., one does not have much time to devote to the society of friends.

"Taking everything into consideration I say let a girl take up the stage—but first let her assure herself that she has some talent, is willing to work hard and can put all social life into a distinctly secondary position.

"The opportunities offered to a young woman in the dramatic profession are more, I think, than in any other," was Henrietta Crosman's comment. "There Henrietta Crosman's comment. "There is always room at the top, and I presume that every young woman who goes on the stage has an ambition to become a star. To a young woman who has talent, and that is not difficult to discover, my advice would be to adopt the profession of the stage. "When one looks at the myriad of young girls who are working in stores, offices and other places, earning a mere

pittance and with no opportunity of ad-vancement beyond a certain limit, one cannot help but see the adventage of the stage as a profession if the ap-plicant is suited in temperament, constitution and all else for her work. The stage is like all other arts. Because there is always room at the top, one

Long Musical Comedy Run.

A few nights ago "A Chinese Honeymoon" was played in London at the Strand theater for the 1000th consecutive time, thus bringing it into moderately close rivalry with those other two successes of recent years, "Our Boys," which was played 1362 times, and "Charley's Aunt," which holds the rec-ord with 1456 consecutive performances in London, although the last-named was played at two theaters, the Roy-alty and the Globe. There is a fair chance that the musical comedy may ome abreast the other two plays there are as yet few signs of failing popularity.

Such long runs, however, are not a novelty to the London stage. Burnand's "Black-Eyed See-usan; or, the Little Bill That Wax Taken Up," ran from 1866 to 1868, in which period it is esti-mated that Patty Oliver sang "Pretty See-usan" 1775 times. Other plays which had very long runs were the progenitor of this Douglas Jerraid's "Black-Eyed. of this, Douglas Jerrold's "Black-Eyed Susan' in 1829, which was played simultaneously at the Surrey and Covent Garden in 1829. In 1821 Pierce Egan's "Tom and Jerry" was being played simultaneously at ten London theaters. As much as five guineas were paid for admission to the original production at the Adelphi. Another play which had an enormous run in the twenties in London was Mrs. Crowes "Susan Hop-ley; or the Trials and Vicissitudes of a Servant Girl." In 1875 it was claimed for Edmund Falconer's "Peep o' Day" that it had been witnessed by 26,584,000

In this country "A Chinese Honeygoon" has been played over 1000 times It was at the Casino for a year, and since that time has been played by two ompanies. Companies have also played it in the British provinces, and if we mistake not, in Australia. So it must ome near to holding a record, as its total number of performances must closely approach 3000.

Story of "The Sho-Gun."

The story of "The Sho-Gun," which George Ade has written in conjunction with Gustav Luders, and which has been brought out at the Studebaker theater in Chicago, revolves about an adventurous American promoter of the young school, who has made a fortune out of chewing gum and is desirous of breaking into society. For this purpose he starts on a tour of the world, determined to acquire some sort of a title or dig up some titled ancestors. His name is William Henry Spangle and he is from Iowa. He lands in the imag-inary island of Ka-Choo, supposed to be located in the Sea of Japan, between Japan and Korea, while the natives are indulging in their sacred feasts to the departed ancestors and the Sho-Gun has gone on a pligrimage to China. Spangle immediately proceeds to spring" a few advanced American deas upon the notives. He tacks gum signs all over the sacred temples, for which offense he is taken into custody and made a prisoner in the forbidden city. While confined there he organizes the Sho-Gun forces, installs labor unions, promotes ethereal corporations with funds extracted from the royal reasury, and finally violates one of the lost sacred of Korean laws by making love to the widow of a departed Sho-Gun. The ruler finally is recalled, and ne decides upon an immediate behead because Sprangle has made himself walking delegate of the executioners' union. The royal guard then is ap-pealed to, but has gone out on strike, demanding an increase in wages, which the Sho-Gun cannot grant because Sprangle has depleted his treasury. As solution of the difficulty the Ameri-an finally suggests an issue of bonds, and he agrees to buy up the entire issue on condition that he be given the title of Sho-Gun. This arrangement is brought about. Sprangle married the widow and starts back to lown. The opera is in two acts, and all the characters are Oriental with the exception of the American promoter. The atmos-

PLAYS AND PLAYERS.

Nance O'Neil completed a week ago he twelfth week of her stay in Boston, and started then on a tour of the princi-pal towns in the New England cir-cuit. The Hub has found her an actress exactly to its liking, and crowded houses have been the rule ever since she went there after her unprofitable and unsatisfactory engagement in Chi-

Amy Ricard, who plays the role of contrary Mary in "Babes in Toyland," will stay in New York when that orgaization goes on the road to cultivate Marguerite Clark.

"Piff, Paff, Pouf," which was given its premier in the Casino on last Saturlay evening, is a musical cocktail that seems destined to prove a palatable apple for jaded cosmopolites and New Yorkers generally. Stanislaus Stange has written a book that contains much of merit and novelty, and, as was to ave been expected, the work of Wilam Jerome and Jean Schwartz, fore-nost of present day song writers, who ontributed the lyrics and music for the roduction, shows some of the best re-ults of their careers. "Piff, Paff "Piff, Paff, Pour is a dramatic concection that is not too light for the spring season, nor oo heavy for the good old summer time, for it is as refreshing an enter-tainment as its alcoholic counterpart is an appetizer.-New York Press.

Harry B. Smith and Ludwig Englander have practically completed the opera in which Luiu Glaser will appear

Henry W. Savage is out with a curl-ous advertisement. He wants a young woman not over five feet in stature to go with "The Prince of Pilsen" to Lon-don. The tlny show girl is the favorite thing with your Briton

The 175th performance in New York ter April 13th.

Her production of Mary of Magdala" which filled the first week, created a profound impression, both as a medium or Mrs. Fiske and as illustrating the highest and richest art of the theater. With "Hedda Gabler." "A Doll's House," "Divorcons" and "A Bit of Old Chelsea" following, the series of repre-sentations will stand out as one of the most varied and interesting ever seen on the coast.

does not have to wait for a vacancy in the ranks for advancement. Even if the dramatic schools are grinding out actors by the dozens today. I would not discourage any one who I thought had ability to enter the profession. Good actors are scarce enough, and the stage will not be hurt by the addition of 3 sember of bad actors if a few

good actors can be given to it."—Philadelli it" will be produced. For season after next a visit to London is planned.

It is said that Richard Mansfield's greatest antipathy is to appearing on the first night in a new role. It amounts with him to a positive nervous weak-ness. Often as he has faced crowds, applause, personal praise and all the publicity of his professional eminence, he cannot get over the horror of a first night. Antipathy, like fear, is something unreasonable; it is an instinct, and therefore absolutely unconquerable. Many great men have suffered from strange antipathies. King Henry III. could not remain alone in a room with a cat. The Duke of Eperon fainted at the sight of a levert. Tyche Broke. the sight of a leveret. Tycho Brahe was all in a tremor at the sight of a leveret or a fox. The Marshal of Albret was made ill if a young wild boar or a sucking pig was served at the table where he sat. The great scholar, Scaliger, shook all over at the sight of watercress. Lord Bacon swooned away at an eclipse of the moon. Bayle went into convulsions at the sound of water running out of a faucet. Lamoths le Vayer had nervous convulsions at hearing any musical instrument. But the most extraordinary of all was King Ladislaw of Poland, who fled precipi-tately at the sight of an apple. Had he only been in the place of Adam the temptation of Eve would have been of no avail.

Raymond Hitchcock, the star of "The Yankee Consul," has attracted considerable attention from "the 490" in New York. Thue early in his engagement at the Broadway theater he has been entertained by Col. John Jacob Astor, Henry Lehr, Mrs. Stuyvesant Fish and several others in the higher walks of society.

The greatest artistic event at Flor-The greatest artistic event at Flor-ence, Italy, for a long time past has been the production of Signor Gabriel d'Annunzio's play, "La Figalia di Jorio," in the Hall of the Pergola. The play is unantmously considered a fine tragedy. Every character is beauti-fully drawn and acted. The heroine, notwithstanding her past fallings, moves every one to a great pitch. Signor d'Annunzio was called before the curtain twenty times. Irma Drama-ica, as the heroine, is quite remarkable. The Count of Turin was present n the royal box and followed the play with deep interest.

It was just fifty years ago April 1st that Victorien Sardou's first pluy, Taverne des Trebanes, was produced and it was an awful fallure. Sardou celebrated the day as his "golden wed ding to the Goddess Thespis." Since the failure of his play Sardou has writ ten seventy successes, and his latest, "La Sociere," in which Bernhardt is now appearing, is considered as wonderful as any which have been written by the veteran playwright.

In the Theater Magazine Miss Virginia Harned describes her first meeting with Edward H. Sothern, whom later she married. "I had been play-ing in 'A Long Lane' at the Fourteenth Street theater" says Miss Harned.
"The play was not a success. It only ran for five weeks, but it helped me. I had a good part, that of a comedy ac-tress, and the last week of the engage ment I was asked to go to Mr. Daniel Frohman's office. I was there ahead of time, as happens with aspiring young woman, but early as I was. Mr. Sothern was there before me. There had been an accident at New Rochelle, and he was injured, so it happened that the first time I met Mr. Sothern he was on crutches Mr. Frohman introduced us, and, turning to Mr. Sothern, said, 'Do you think she's too tall?' 'Stand up, said Mr. Sothern. I obeyed, but I 'scrooched' down as much as I could without attracting attention, 'What is your height? Mr. Frohman asked. There and then I told an awful fib. My height is about 5 feet 6 inches, and I told them—I don't remember what, but ever so much less. 'Do you think she is too tall? Mr. Frohman asked No. I think I can hold up my again. head as high as that" And for that answer I blessed Mr. Sothern. But my mind was taken with art and an en-I did not think of him as a man until afterward. I was engaged as his leading woman. But it was odd-wasn't it-and most unpoetic, that the first fib about my height?"

A member of Mr. Ben Greet's dramatic company tells this story about a

fellow actor: It seems that during a tour which the company made through the British provinces a performance was given one night in the native town of this actor. In a discussion of the fact, not long after, it was asked if the audience had given their fellow townsman a proper eception.

"Yes," was the answer; "he greeted with round after round of sl-lence."—Harper's Weekly.

Vaudeville has lured Edna Wallace Hopper from the legitimate stage. She has signed a contract by which she is to appear in a sketch by Cosmo Gorion Lennox, beginning in Brooklyn on April 11th. It is stated by Robert Grau who booked Mrs. Hopper's engagement. that her salary for ten weeks is to be \$21,500, which, it is said, would be the highest price ever paid a vaudeville performer in America for more than one week's engagement. After being given in the large cities in the East the sketch will be taken to the Pacific coast.

Mme. Bernhardt has signed a contract for a tour of the United States next winter. Sardou's "The Sorceress" will be made the striking play in her repertory.

Nellie Beaumont, an actress recently playing in New York, was discovered by the rich aunt from whom she ran away to follow a stage career eleven years ago. The aunt, Miss McDermott, emigrated from England to San Fran-cisco many years ago. On a visit to New York she thought that she saw the face of her niece on a poster, and at the Fourteenth Street theater that of George Ade's comedy, "The County night she found her guess had been Chairman," occurs at Wallack's theacorrect. A touching reunion behind the scenes followed, and the old lady asked the actress to return to California with Mrs. Fiske's engagement at San her to live. Miss Beaumont's real name Francisco is proving highly successful. Is Nellie Stubbs. Since she left her her production of "Mary of Magdala." aunt's home in London she has been a ircus rider, a vaudeville performer and an actress. 4 10 10

> Kyrle Bellew will return to America n July and will then go to the Pacific oast, playing Denver and a few other colorado cities and Salt Lake City ev route.

In the second act of "Piff, Paff, Pouf," the much announced "radium ballet"

make-up and red wig he always af-

Next season Mrs. Fiske expects to appear in Maeterlinck's 'Monna Vanna' and a new play by C. M. S. McLellan (Hugh Morton), which will develop it is also develop, it is said, an original and powerful character study

It is said James K. Hackett is form ing plans whereby he and his wife. Mary Mannering, will make a joint tour to the Pacific coast. It is understood that their repertoire will include "Romeo and Juliet." "The Lady of Lyons,"
"Don Caesar's Return," and a new play
which Mr. Hackett is holding in reserve. Hackett and his wife have not acted together since the production of "The Princess and the Butterfly," in It was during the run of 1898. play that Mr. Hackett and Miss Manning were married.

An Indian drama, "Nisowassa," was produced a few days ago in Milwaukee. The piece was written by Jacob Kurtz of that city, and founded on a legend of the Winnebago and Menominee tribes. Curiously enough, the play was acted in German. It was well re-

Clyde Fitch, within the next four months, expects to write two plays, on for Clara Bloodgood Mr. Fitch will do most of his work in Sicily, where he wrote "Her Own Way." The comedy for Miss Bloodgood is to be called "The Coronet of the Countess," and the other play, for Mrs. G. H. Glibert, will be called "Grandma." 8. (8) 791

As might be supposed, the playwrights are not neglecting the chances afforded by the present Eastern war. "The White Tigress of Japan" is the latest drama based on the subject.

Newadays those who follow the stage may have odd experiences, in which even long walks may take a part. Still, they possibly had it worse in older days. A friend of Munden, the English comedian, saw an actress walking up and down both sides of the street of a little provincial town in England and knocking at every door to deliver play-bills for her benefit and her recitations. She was dressed in a red woolen cloak, such as used to be worn by servants. This was afterward Mrs. Siddons, the great Sarah Siddens, then a member of her father's strolling company.

In Syracuse recently Adelina Pattl told a reporter how she had been teaching music to a little American girl. "This little girl," she said, "is a delight. Her questions and answers re as entertaining as a comedy. other day I was explaining to her the meaning of the signs "f and "f." 'F.' I said, 'means forte. Now if f means forte, what does ff mean?" 'Eighty.' said the little girl."

Extensive proparations are being nade for the production of a spectacle, 'Louislana,' in St. Louis during the exposition in Delmar Gardens. The piece will have historical and musical features, with vaudeville interpola-tions. The book and lyrics have been written by H. W. Hayes, the music by Charles Kunkel, Gustav Kerker and A. Baldwin Sloane. The company will Baldwin Sloane. The company will number from 389 to 350 persons. Among those who will sppear in the cast are Maud Lambert, Eva Tanguay, Zelma Rawlston, Frances Merton, Matilda Preville, Will H. Sloan, Ed. J. Connelly, Schylor, Languis, George F. Mack, W. Sylvian Langois, George E. Mack, W. T. Sissins, Sol Solomon and A. Furlong. One of the features of the play vill be a canal, fifteen feet wide, which vill extend across the pavillon imn diately in front of the stage this canal numerous of the characters will make their entrances in craft of various kinds.

The action for libel brought by Kubelik, the violinist, against the Frank-furter Zeitung has been dismissed, the court deciding that the paper's de-scription of Kubelik's playing as being a "specialty" and his expression being mind was taken with art and an en- "stupid and brooding" did not pass the gagement. He seemed to me embodied limits permissible to criticism.

During a performance of Wiggs of the Cabbage Patch" at Ford's theater in Baltimore, a man in the au time I saw E H he should be on dience put a lighted eigar in his pocket and that the first time he and the smoke arising from the burning cloth scared several of the spectators. A naval officer explained the cause of the smoke and restored quiet,

> A woman who calls berself Grace B Hughes has brought suit in the United States Circuit court to restrain David Belasco from continuing to give "Sweet Kitty Bellairs," on the ground that a year ago she wrote a play called "Swee Jasmine," which, she says, contained similar scenes to several in the Belasco play. These, she says, could have been taken only from her work. Mrs. Hughes points out 149 alleged other similarities. Her play is of modern life in London. The Belasco play is confessedly founded upon Agnes Eger-ton Castle's "Bath Comedy," laid in 1793, Mrs. Hughes doesn't say where he foundation for her play came from but she points out that the color scheme of both plays is green, and a lawn effect in green. The complainant says she has a friend who is a friend April 11th.

of Belasco, and in that way Belasco may have got another masterplece.

age always "offers" his shows. It is age always "offers" his shows. It is quite amusing to watch the efforts off the managers to get away from the Charles Frohman "presents". One of them "submitted" his attraction, and Arnold Daly "announces" his. them "submitted" his Arnold Daly "announces" his.

Four years ago Miss Ritchie was singing in "The Cadet Girl," when she succumbed to the hot weather, and sent word at the last moment that she sent word at the last moment that she could not appear. A chorus girl who had never understudied the part regularly, offered to take her place. And that is how little Bessle Wynne, who is now the Tom Tom in "Babes in Toyland," became a principal. She is now the Tom Tom in panel. She Toyland," became a principal. She made her first hig success in "The mide her first hig success in "The mide her first hig success in "The mouth at the Majestic.—Everybody's months at the Majestic.—Everybody's She " Magazine.

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